Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE BULLETIN OF
THE CLEVELAND MUSEUM OF ART

SIXTH YEAR JANUARY–FEBRUARY 1919 NUMBER 1

THE FREDERICK KEPPEL MEMORIAL

The Print Department of the Museum, to which Gallery XI has been assigned, has received its greatest impetus and been given a firm foundation by the establishment of The Frederick Keppel Memorial.

Since the death of Mr. Keppel, in March, 1912, the members of the firm of Messrs. Frederick Keppel & Co., have on several occasions made to museums gifts of collections of prints in his memory, thus honoring the founder of the house and at the same time carrying forward the policy he had established of encouraging among art institutions a better understanding of prints and engravings.

The Frederick Keppel Memorial in The Cleveland Museum of Art is initiated with a gift of forty-seven etchings from Messrs. Frederick Keppel & Co., to which, with their consent, have been added three etchings and one lithograph offered for the purpose by Mr. Ralph King, one of the Trustees of the Museum and a long-time friend of Mr. Keppel.

In selecting the prints to be included in this memorial Mr. David Keppel and Mr. Allison have chosen in almost every case the work of men with whom Mr. Keppel had long personal relations. Many of them, in fact, he introduced, or was largely instrumental in introducing, to the American print-loving public. A perusal of the names in the list shows how wide was the range of his interest in both men and prints and how catholic his taste.

Frederick Keppel lived in a time full of interest for those actively engaged in artistic affairs. He was as much at home in London and Paris as in New York. He knew many of the great artists of his time and probably was acquainted with every man working with success as lithographer or etcher. When one realizes the importance of the output in these fields during the years of Mr. Keppel's active life as a lover of prints, one understands easily why his fund of anecdotes was so rich and his knowledge of the subject which he had made a life study so profound.

The prints selected by Messrs. Frederick Keppel & Co.

include the large etching by Jacque, after his painting of sheep in a barn presented to the Museum by Mr. and Mrs. J. H. Wade, and comprise the following, listed by artist and subject:

ARTIST	SUBJECT
Adolphe Appian	Une mare
	Source of the Albarine
Félix Bracquemond	Lapwing and Teal
	The Bather
	The Coming Storm
Félix Buhot	The Beach of Trouville
	Design for a Bookplate
Jean Baptiste Camille Corot	Environs de Rome
Charles Émile Jacque	La Bergerie Bernaise
Maxime Lalanne	Rue des Marmousets
	Beuzeval
	À Concarneau
	Le Pigeonnier
	The Port of Bordeaux, Evening
	Five Sketches of Bordeaux on one plate
	Conflagration in the Port of Bordeaux
	Demolition of Old Houses in Paris
	Ruines du Palais Jallien
Alphonse Legros	The Philosopher
	The Abbey Farm
	Portrait of Sir Seymour Haden, P.R.E.
	Portrait of Sir Edward Poynter, P.R.E.
Charles Meryon	La Rue des Toiles, Bourges
	Océanie
	Collège Henri IV ou Lycée Napoléon
Jean François Millet	A Woman Churning
	The Gleaners
	Two Men Digging
	The Wool Carder
	Peasants Going to Work
	The Seaweed Gatherers
	Various Sketches
	Man Leaning on a Spade
	A Woman Sewing
	Shepherdess Knitting
Samuel Palmer	The Early Ploughman
Joseph Pennell	Building the Wooden Pier at Dover
	Old and New Mills, Belgium
	Stock Yards, Chicago
	Great Chimney, Bradford
	The Great Main, English Work
Paul Rajon	Portrait of Whistler
	Study of Two Figures after Detaille

James McNeill Whistler	Annie
	An Unsafe Tenement
	Bibi Valentin
	The Forge

In addition to the above there have been added to the Memorial four works selected by their donor, Mr. Ralph King, because of the close association of the artists with Mr. Keppel.

ARTIST	SUBJECT
Sir Francis Seymour Haden	Early Morning, Richmond Park
Alphonse Legros	Self Portrait
James McNeill Whistler	Lady Haden
Anders L. Zorn	Portrait of the Artist and his Model

COMING EXHIBITS

The important Industrial Art exhibit will close before this *Bulletin* appears. Gallery IX will again become a painting gallery, where will be hung the work of Boris Anisfeld, the Russian painter whose exhibit has created such divergent opinions wherever shown.

In Gallery X will be shown drawings and sketches by Wilson Eyre, of Philadelphia.

Gallery II will be rearranged as a French eighteenth-century room with some important additional loans; and Gallery III will be entirely rearranged to include, among other things, the wooden Virgin described in Mr. Milliken's article and a pair of small windows, late fifteenth century, recently acquired from the Dudley P. Allen Fund.

The Chinese and Japanese rooms (Gallery XIII and XIV) have also been rearranged since the last *Bulletin* and will be found worthy of careful study.

ADDITIONS TO THE STAFF

It is with pleasure that announcement is made of the addition of two new Curators to the Museum staff.

The aim from the beginning has been to departmentalize the Museum as soon as the extent of its collections permitted. Before the Museum opened Mr. MacLean was appointed Curator, with the understanding that he would be permitted to specialize in Oriental Art as soon as the growth of the collection justified. Meanwhile he has assisted in establishing the system of records on a sound basis and up to this time has